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G.I. APPLICATION NUMBER – 877
Application Date: 19-04-2022

Application is made by Begampur Handloom Cluster Development Society at Village: Kharsarai, Post: Kharsarai, PS: Chanditala, District: Hooghly – 712 304, West Bengal, India for Registration in Part - A of the Register of **Begampur Cotton Handloom Saree** under Application No. 877 in respect of Textiles and Textile Goods falling in Class – 24 is hereby advertised as accepted under Sub-section (1) of Section 13 of Geographical Indications of Goods (Registration and Protection) Act, 1999.

A) Name of the Applicant : Begampur Handloom Cluster Development Society

B) Address : Begampur Handloom Cluster Development Society,
Village: Kharsarai, Post: Kharsarai,
PS: Chanditala, District: Hooghly – 712 304,
West Bengal, India

Facilitated By:
1. Handloom Officer, Hooghly District, Government of West Bengal
2. DPIIT IPR Chair, West Bengal National University of Juridical Sciences, Kolkata, West Bengal

C) Name of the Geographical Indication :

BEGAMPUR COTTON HANDLOOM SAREE

D) Types of Goods : **Class 24** – Textiles and Textile Goods

E) Specification:

Begampur saree derives its name from the Begampur, a small but famous village in Chanditala II, block of Hooghly District. Historical evidence shows that these sarees were made of cotton yarn, usually with a combination of two contrasted colors.

These cotton sarees are locally known as “Matapar sarees”, which means they have simple borders without any ornamentation and are woven with coarser cotton yarn. The raw material for Begampur saree is obtained for the cotton mills. The motifs and uses of double threads

make them stronger and unbreakable compared to other handloom sarees. Traditionally, these sarees were made of 40/60 counts, in which 1600-1800 threads passed through the SANAS, a metal rod instrument to carry these threads. However, with the introduction of fly shuttle, jacquard, and dobby looms, sarees are made with 80s to 100s counts where 3400-4000 threads are passed through the Sanas.

The humid climate of Begampur favours the coarse texture and light weight of the saree; these sarees ease the functioning of women in such climatic conditions. The demands of the consumers have impacted shifts in the traditional process of Begampur saree. for instance, the weavers have undergone a shift from using pure handlooms like fly shuttle to using dobby and jacquard machines. The design patters have also been modified as per the demand of consumers for instance, Howrah bridge sarees are a new introduction, a brainchild of Master weaver.

Traditional Begumpur designs were Matapar and Booty with varied broadness. These sarees can be identified by their loosely woven, lightweight and translucent made and are generally woven in a balanced texture using dyed cotton yarn with contrasting borders in red, black, purple, orange etc., emphasized by a serrated edge motif. They come mainly in contrasting colors, stripes, and check patterns, with designs on the border. However, considering modern consumer demands, master weavers started weaving patterns and motifs on these sarees. Nowadays, the most demanded designs are Dobby Design and Cheur Patia. These designs are the self-expressions of master weavers or any weaver who gets inspiration from their natural and contemporary surroundings. Such as a design called Samual Chew this design is an invention of a weaver named Samuel Chew, which has now become very famous among consumers.

The broad border sarees with serrated extra weft border designs are often woven using finer varieties of yarn (60s x 80s & 80s x 80s) in two contrasting color and with simple floral motifs at the jami (body) with extra warp of 2/100s or 2/80s cotton yarn. Contrast colors are usually arranged in the body and borders. Weavers use a pit loom or frame loom for weaving Begampur saree with extra warp of 2/100s or 2/80s cotton yarn. Every saree is characterized by the design on its Border, Pallav (in Hindi its Aanchal) and Body. Earlier these sarees were five meters long but nowadays weavers have increased their length to five and a half meters. The width while weaving is fifty inches but once dismounted from the Loom, it shrinks to forty-eight inches. The yarns may range in count from 40S to 100 S. Begumpur sarees generally use more expensive yarns. Two yarns are passed through a single reed. Yarns are continuous and each yarn is five and a half meters long. Hank yarn sizing is in practice in Begampur. The starch used for sizing is mainly sage. arrowroot, rice. wheat. parched rice. etc. sectional warping machine is used for warping replacing age old street warping. Local wooden dobby of capacity up to 60 levers is generally used on pit loom or frame loom for weaving Begampuri saree with an extra wrap of 2/100s or 2/80s cotton yarn.

The peak time of sale of Begampur sarees can be traced from the month of August to November. The factory price of 60/40 count saree start from 1050/- and goes upto 1785/-, and the factory price of 2/100s count sarees starts from 600-700/- and goes up to 4600/-.

F) Description:

Begumpur saree, originating from the culturally rich state of West Bengal, is a distinctive weaving marvel that encapsulates the essence of tradition and craftsmanship. Renowned

for its intricate coarse texture, longer shelf life, and broad borders, the Begumpur saree stands out with its ethereal beauty and historical significance.

One of the unique features of Begumpur sarees is the harmonious blend of tradition and contemporary aesthetics. While honoring age-old weaving traditions, the sarees often incorporate modern design elements, making them versatile and suitable for various occasions. Additionally, the lightweight and breathable nature of the Begumpur saree make it not just a visual delight but also a comfortable and practical choice, especially in the warm climate of West Bengal. In essence, the Begumpur saree from West Bengal stands as a testament to the artistic finesse of its weavers, capturing the spirit of the region's rich textile heritage with a touch of contemporary allure. Wearing a Begumpur saree is not just adorning oneself in fabric; it is embracing a piece of West Bengal's cultural legacy woven with passion and precision. Though the designs and weaving patterns depend on the dynamic market demand and master weaver's artistic skills, there are certain basic designs that are continuous since ages. Due to the climatic and socio-economic conditions, a particular design and pattern is preferred. These patterns and designs are unique to Begumpur sarees that gives it a distinctive look and well-known reputation among the consumers. Shift from traditional to modern designs 1. 2/40s threads in double count are used in Weft for chiurpatti sarees now-adays much coarser designs to make designs more condensed, earlier it was 2/60 border designs or no designs (Motifs) used to be there.

2. Booti and katanaksha a traditional and original designs are not used anymore, now-a days, 10yrs ago only they have renewed and started making full body motifs have been introduced due to Jacquard

The description and specification of those sarees are given below:

Description of Goods

1. **Ganga Jamuna Border Saree**
   The Ganga Jamuna border saree is a well-known traditional Begampur saree. The contrast Mahapaar adds a striking look, while the all-body chiur pattern offers consistency in design. It uses a warp made from 60s cotton and a weft of 40s cotton, making it durable. The extra weft, woven with 2/80s 3-ply yarn, adds an extra layer of strength to the fabric, while the border is crafted using 2/60s cotton with an additional 2/74s yarn for reinforcement. With 48-52 picks per inch, this saree has a comfortable, slightly open weave, weighing 520 grams.

2. **Handmade Chiur Saree**
   The Latai design, along with the Matapar border, adds a unique and artistic touch. The warp is made from 60s cotton, while the weft uses 40s cotton, giving the saree a soft yet resilient texture. The extra weft yarn is 2/80s, while the border is made from 2/60s cotton, enhancing the durability. With a reed count of 68 and 48-52 picks per inch, the saree offers a slightly open weave, making it breathable and lightweight at 505 grams. This saree is perfect for everyday wear or casual gatherings, offering both elegance and comfort. but due to the climatic conditions and socio-economic conditions a particular design is preferred. Chiurpatti designs are inspired from modern and nearby states of north-east and modern design with Jacquard.

3. **Extra Warp Teeth Naksha Begampuri Saree**

This traditional Begampuri saree features the classic Teeth Naksha design. The diamond twill weave on the body creates a refined geometric look, perfect for those who appreciate understated elegance. With warps and wefts of 2/100 gassed mercerized yarn and a 60-count blend, this saree is built for durability and long-lasting wear. It also has an extra warp of 2/74 gassed mercerized threads, enhancing its strength and sheen. The reed count stands at 72, with 58-60 picks per inch, offering a slightly looser, more comfortable weave. Dobby weaving is used for intricate design work, and with a weight of 560 grams, this saree has a slightly heavier feel.

4. **Handwoven Morich Pattern Saree**
   The Jacquard naksha adds an elevated texture, while the broad, contrasting border provides a bold frame to the entire saree. The motifs of flowers and barfi (diamond shapes) elegantly intertwine, giving the saree a traditional yet chic appeal. It is woven with warps and wefts of 100x100 counts, enhanced with an extra warp made of 2/72 gassed mercerized yarn, which adds durability and sheen. The saree features a reed count of 80 and 76 picks per inch, with 100 hooks of Jacquard weaving for intricate detailing.

5. **Jacquard Saree with Striped Pallu**
   The border is adorned with the Morich pattern, while the body highlights karcha (architectural) and diya motifs, symbolizing traditional aesthetics. Flower and leaf motifs woven in a jacquard pattern add to its grace. It features a striped pallu that contrasts beautifully with the plain body, allowing the focus to rest on its elegant motifs.Crafted with 100X100 counts of warps and wefts, and 2/74 gassed mercerized extra warp, this saree strikes a balance between strength and smoothness. With a reed count of 80 and 72-76 picks per inch, it ensures a fine weave, while the 200 hooks used in the Jacquard design enhance the level of detail.

6. **Dobby Design Saree with Mina Motifs**
   Inspired by the architectural designs of the Char Bangla Temples in Murshidabad, the Gharana design, embedded throughout, celebrates traditional craft. Made with 100X100 counts for the warps and wefts, and an extra warp of 2/74 gassed mercerized yarn, the saree has durable finish. The reed count of 80 and 70-74 picks per inch ensure a tightly woven, fine texture. The dobby design is accentuated with mina motifs of flowers and stars, lending a timeless appeal to the saree.

7. **Patiachiur Design Saree with Triangle Naksha**
   The warps and wefts are made of 100X100 counts of cotton, with extra warp yarns of 2/74 gassed mercerized for added sheen. The extra weft of 2/83 (3-ply) ensures a sturdy and rich texture. With a reed count of 64 and 52 picks per inch, the weave is slightly coarser, providing a traditional, rustic feel. It features a beautiful flower motif woven using an extra weft, along with arrow and triangle naksha patterns that give the saree an artistic appeal. The saree comes with a blouse piece, adding value to the 6.5-meter length.

8. **Hand Butty Saree by Biswa Bangla**
   An exclusive creation of Biswa Bangla, the saree showcases Chiur and Gutti motifs, skillfully woven into its design, creating a dynamic and textured look. Made with 2/100X2/100 count warps and wefts of gassed mercerized cotton, it exudes both strength and luster. The extra weft, using 2/83 (3-ply) yarn, adds to the design's

robustness. With a reed count of 72 and 56-58 picks per inch, the fabric is finely woven.

9. **Dobby Hand Patiachiur Saree by Biswa Bangla**
   A creation of Biswa Bangla, this saree showcases a handwoven patiachiur design, complemented by butik work along the border with a dobby naksha. Made with 2/100 gassed mercerized warps, the saree has an added lustrous finish. The extra weft is similarly constructed, ensuring uniformity in texture. The reed count is 72 with 56 picks per inch, offering a medium-density weave.

10. **Colour-Blocked Stripped Saree with No Border**
    The Mathaparh (solid color) design adds a visual break to the striped pattern. Due to the absence of a border, the colour-blocked stripes dominates the look gives a contemporary style to the saree. Made from 100/100s count warps and wefts, the saree is soft, lightweight, and breathable. The extra weft is made of 60s count yarn. With a reed count of 80 and 68-72 picks per inch, the saree has a fine, close weave.

G) Geographical area of Production and Map as shown in page no:

This product is manufactured in the Begampur region of Hooghly District.

The Hooghly district is located in the southern part of West Bengal and the location of the district is 41 22.8956°N, 88.4025°E. It covers an area of 3149 km2.) The latitude of Begampur, West Bengal, India is **22.747402**, and the longitude is **88.250984**.

H) Proof of Origin (Historical records):

Begampur handloom saree weaving dates back to 1526-1761 at Hooghly District of West-Bengal region. Begampur is a small but well-known village in Chanditala II block, Hooghly district in West Bengal. Begampur is surrounded by Chanditala-1 Block towards west, Domjur Block towards South, Serampore-Uttarpara Block towards east and Konnagar Block towards east Manoharpur, Bally, Konnagar, Howrah are the nearby cities to Begampur. It is 30 km away from Kolkata. The Hooghly district is one of the most renowned names in the handloom industry of West Bengal and a good percentage of people are engaged in this heritage industry. According to 3rd Handloom Census India (2009-10) the Hooghly district is ranked 2nd in terms of percentage of looms among twenty-three districts of West Bengal, this district has a moderately concentrated weaving population. Dhaniakhali, Begumpur, Rajbolhat, Balagar, Haripal, Jangipara are the famous handloom centres of this district.

Despite the effects of industrialisation, some handloom weaving traditions of Hooghly district are still surviving. Begampur is one such tradition. Begampur describes a tradition and is a census town situated under the Chanditala police station of Srirampur. This district consists of four subdivisions namely- Chinsurah, Arambag, Serampore and Chadannagar. The area is surrounded by several villages, including Kharsarai and Chhotatajpur in the north, Borotajpur in north-east, Joykrishnapur and Panchgrara in the eastern side, and Adan, Baksa, Madhabpur and Monirampur on the southern side.

Linkage between place of origin and the product:

The Begumpur sarees, named after the village of Begumpur in the Hooghly district of West Bengal, have a rich history deeply rooted in the traditional weaving heritage of the region. The

origin of Begumpur sarees can be traced back to the Mughal era when the royal courts patronized skilled artisans and weavers for their craftsmanship. **Study on the present condition of the weavers of handloom industry: A review,** in this book the status of **weavers of Bengal and handloom Industry** has mentioned about **Bharatiya Tant Shilpa Bonam Bhoagbadi Punjibad. Pratidhwani the Echo**, the author has mentioned that there is historical **evidence in Bengal handloom;** its **expanse** and influence. It has been observed that weaving in Begumpur started tentatively during the **Mughal dynasty (1526-1761)** and expanded in the **British period (1858-1947)** in India. Hence, the name "Begumpur" is believed to have historical connections, suggesting that the sarees were favored by the Begums (royal ladies) during the Mughal period. The art of weaving flourished in this region, influenced by both Mughal patronage and the local cultural milieu.

This weaving technique involves the intricate interlacing of supplementary weft threads with the warp, creating beautiful patterns and motifs on the fabric. This painstaking process requires exceptional skill and precision, and the weavers of Begumpur have been passing down this age-old tradition from generation to generation. Over the centuries, Begumpur sarees have evolved to reflect the changing tastes and preferences of the times. While maintaining the authenticity of the Begumpur weaving technique, weavers have introduced contemporary design elements to cater to a broader audience. The motifs on the sarees often draw inspiration from nature, mythology, and cultural symbols, showcasing the creativity and versatility of the artisans.

The Hooghly district, with its fertile soil and proximity to the Ganges River, provided an ideal environment for the growth of the handloom industry. The weavers of Begumpur, nestled in this cultural landscape, have played a crucial role in preserving and promoting the traditional craft of Begumpur weaving. Today, Begumpur sarees continue to be cherished for their elegance and craftsmanship. They have found a place in the wardrobes of women who appreciate the artistic legacy and cultural significance embedded in every thread. The history of Begumpur sarees serves as a testament to the resilience of traditional craftsmanship and its ability to transcend time, weaving together the past and the present in a tapestry of heritage and beauty. Begumpur sarees contain specific designs that are reminiscent of the Mughal Dynasty. In two books **"Understanding some of the key factors responsible for transition within an Indian cotton weaving tradition" "BharatiyaTant Shilpa Bonam Bhoagbadi Punjibad. Pratidhwani the Echo"** evidence is found about the origin of Begumpur sarees in this region since Mughal times. **Begampur** has been well renowned for its traditional handloom Industry and culture since the Mughal era.

Handloom weaving is the main occupation in this village. Artisans from Begampur area, Hooghly district of West Bengal are involved in manufacturing ethnic taant sarees since their ancestral days, continuing this craft from generation to generation. There are mainly two types of weaving patterns found in the Hooghly district, the 'Dhaniakhali' weaving pattern and the 'Begampuri' weaving pattern. 'Dhaniakhali' sarees are more coarse textured than the 'Begampuri' saree. In case of Begampuri weaving, 'Mathapaar' and 'Dura paar' sarees are the two traditional sarees made by Dobby design. In the Begampur cluster, new trendy sarees are being produced to compete with the power loom. New designs of these sarees are the outcome of master weaver's skills, experience and inspiration taken from recent demands of the consumers. The Hooghly district is specifically known for its coarse textured sprees, but now, according to market demand, light-textured urban-styled sarees are also produced. Various types of yarn are being used for this purpose instead of 60×60 count yarn. A very effective result of globalization is the Begampur cluster, which is associated with various renowned brands like 'Fabindia,' 'Rene,' etc., to market their production all over India. They

are also attached to more than 300 boutiques in Kolkata and the surrounding sub-urban areas. The cluster also arranges various design training schemes to train the weavers according to demand. The handloom industry in Hooghly district emerged long back, even before colonial rule. Afterward, all other industries, such as embroidery, brass and bell metal manufacturing, and brick and tile making, emerged one after another. All four subdivisions of Hooghly district had places that were known for handloom weaving, like Shamaspur, Dhaniakhali, Mahmudpur and Gurap (in Hooghly), Rajbalhat, Antpur, Dwarhatta, Begumpur and Kharsarai (in Srirampur), Haripal and Koinkala (in Chandernagar) and Badangunge, Khanakul and Mayapur (in Arambagh).

I) Method of Production:

After the cluster intervention, weavers were imparted training in Designing, Dyeing, Preparatory processes like drum warping, sizing etc. and importantly, in dobby and jacquard weaving with the intent of producing diversified products. Weavers improved their skills and started producing new varieties of quality cotton sarees by adopting new techniques and modifications taught to them.

The weavers traditionally use treadle weaving techniques and the women are engaged in bobbin winding, hank yarn sizing, and pirn-winding work. 40s/60s cotton yarn is commonly used for the ground, and 2/80s cotton and art silk for extra warp.

From a long period of time handloom weavers were producing a well-known sari variety, locally known as matapar saris which means simple border without any ornamentation, woven with coarser cotton yarn (40s x 40s & 40s x60s). These cheaper variety of saris are mainly of coloured stripes and check patterns and with designs in the borders.

In Begampur region, production itself has different phases like-
(i) Designing, (ii) dyeing of thread, (iii) seizing and rolling of threads (suto-bhatano and noli-bata), (iv) drumming (puruni-kara and naraj-gotano), (v) denting, drafting and fitting of loom (ba-sana-gantha and tant-khatano) and lastly, (vi) weaving (banidari). Each of these phases requires specific skills. Various participant members use relatively simple implements, such as different kinds of spinning wheels (suto-bahtano-charka, nali-bata-charka and charki), shuttles (maku), wooden reels (noli) and the quite complex looms (tant) during each of these different phases. Apart from that, they also use ingredients like dyes, starches, oils and different varieties of yarn in both the body (jami) and borders (par) of a woven item. Even these successive phases often play an important role in the allocation of roles and responsibilities within the organisation of cloth production. Initially, the whole design is drawn on a piece of graph paper. Each separate segment of the design is then minutely sorted as per the capacity of the designing apparatus (dobby). In fact, this is one of the first steps of cloth production. Usually, the weaver caste specialists are hired to perform this job. These people decide on the amount of colour to be used for a particular section. By keeping an eye on the trends of consumption, they also decide on the design to be made in a woven item. Just like designing, the dyeing of threads involves people who possess certain knowledge about the particular amounts of chemical to be used for the dyeing of raw yarns. The quantity of raw threads required for dyeing depends on the design. Interestingly, hardly any weaver caste people in Begampur region perform this job themselves. Rather, they hire specialists from outside who dip the raw bundles of yarns into the solution of chemical dye and boiled water kept in a container (kardai), after which they squeeze the bundles with the help of bamboo sticks and hang the coloured threads over horizontally-placed bamboo poles for drying.

Completely dyed raw threads undergo subsequent processing:
(i) Seizing and rolling of threads onto bobbins, and (ii) rolling of threads onto the pirns. It is a specialised job and usually the female members of weaver caste families perform this job. The women carefully starch the already-dyed threads and then roll them onto the small reels with the help of a spinning wheel and bobbin (Latai). But, nowadays, a number of female members from Muslim and other Hindu caste families take part in this job. Firstly, they moisten the already- dyed bundles and then knead them with home-made starch and water. It takes both time and precision as it eventually determines the quality of threads. While doing this job, they have to maintain a certain level of precision because too much or too little starch would cause breakage during weaving. These threads are then rolled onto the bobbins and kept in the open sunlight for drying. Thereafter, as the starched threads become crisp and firm, they are rolled back onto bigger and smaller pirns. Due to the immediate requirement during the process of drumming the women must finish the processing of bigger pirns to the smaller ones. The process of warping is the most complex performed by a group of skilled individuals. Then, they take warp threads from these bigger pirns and rolls them into these small segments one after another on the basis of the intended design. With the completion of warping of a particular section of cess moves into the next adjacent section. In this way, different threads are arranged all over the drum and from there it warp beam. Similarly, the process of denting and drafting involve different specialists. During this process, each of the threads is alternatively pierced through the loops and gaps of the two harnesses. When a particular thread is pierced through the loop of one of the harnesses, it is pushed through the gap between two such loops of the other harness. It helps to formulate the gap (jhamp) between the warp threads at the time of weaving.

Materials used: Normally, 40s to 100s count of cotton yarns are used for Begampuri sarees both for warp and weft. Steel reeds of 56s to 76s are commonly used to keep the texture of the sarees at par with Dhaniakhaligharana. The picks per inch are almost equal to ends per inch. As a result, a balanced texture is obtained which gives comfort in wearing. Wooden Dobbies are widely used for extra warp designs and jacquards are also in use at present. Types of looms: Tools: Handloom, Dobby loom, Jacquard loom, etc.,

A handloom is a simple machine used for weaving. In a wooden vertical-shaft loom, the heddles are fixed in place in the shaft. The warp threads pass alternately through a heddle and through a space between the heddles (the shed) so that raising the shaft raises half the threads (those passing through the heddles), and lowering the shaft lowers the same threads—the threads passing through the spaces between the heddles remain in place.

1. **Dobby looms**
   Dobby is a woven fabric produced on a dobby loom, characterised by small geometric patterns and extra texture in cloth. The wrap and weft threads may be the colour or different. A Dobby Loom is a type of floor loom that controls the whole warp threads using a dobby head. A dobby loom is an alternative to a treadle loom, where multiple heddles (shafts) were controlled by foot treadlesone for each heddle. The Jacquard loom, which was invented earlier, applies the same idea in a different way.

   Kind of loom used in dobby
   Air jet loom -Dobby loom, jacquard loom, hatter sley loom, Lancashire loom, Northrop loom, power loom, rapier loom, Roberts loom. Tapestry loom – warp weighted loom Water jetted loom. These are some kind of loom used in dobby.

2. **Jacquard looms**

The Jacquard loom is a mechanical loom, invented by Joseph Marie Jacquard that simplifies the process of manufacturing textiles with complex patterns such as brocade, damask and matelassé. The loom is controlled by punched cards with punched holes, each row of which corresponds to one row of the design. Multiple rows of holes are punched on each card and the many cards that compose the design of the textile are strung together in order. A Jacquard head could be attached to a power loom or a hand loom, the head controlling which warp thread was raised during shedding. Multiple shuttles could be used to control the colour of the weft during picking.

Different parts of a loom-

Pick-up Stick: The pick-up stick is used to lift up the warp threads, the yarn attached to the loom, so that the shuttle with the weft yarn can be woven through.
Heddles: A heddle is a set of parallel cords or wires in a loom that are used to separate and guide the warp threads and make a path for the shuttle.
Reed: This tool is used to keep the warp even and to push the weft, the woven yarn, down to tighten the weaving. They are rectangular frames with narrow metal strips called dents.
Combs and beaters: Made of wood or metal or both, weaving combs and beaters push the weft down towards the beginning of the weaving. The teeth of these tools are wide enough to fit in between the strands of the warp.
Shuttle: It is easier and faster to use shuttles made for working with different kinds of yarns. Ski and raag shuttles are made to handle thicker yarns, which are usually wrapped lengthwise around the shuttles. Boat shuttles work more quickly owing to the presence of bobbin in the bobbin's centre. The bobbin's hold yarns of medium and fine thickness.
Spool Rack: Spool rack allows to keep the fibres organised while weaving. It prevents unwanted knots while keeping each thread of fiber separated from any other threads while being fed into the loom.

Pre-Loom Processes

i. **Dying Process:** Dyeing is the process of importing colour to fibres, yarns, fabrics or garments. This is done by exposure to dyes, which are coloured substances with affinity towards the substrate that is to be dyed. And to achieve proper white colour they are being bleached. Even yarns are also bleached if they are to be dyed in a light colours. For darker shades bleaching is not required. For bleaching usually direct dyes are being used. They are cheap and do not affect health adversely. When the dyed yarns match the shade of the approved sample it is taken out of the dyed bath. Hundred grams of dye is required for dyeing one kilogram of yarns. Then it is washed with a glycerine soap called 'Monopoly' to remove all kinds of oils or stains.Yarns are immersed in the water bath for 2 hours for proper dying to occur. It is important that excess water from the hanks are removed and kept for drying under the sun. During the sun-dying, oxidation occurs on the surface of the fabric which generally leads to slight change of colour. Once it is dried the coloured yarn undergoes pre-processes of weaving.
   Drying process of dyed yarns
ii. **Sizing:** Sizing is a process of applying and adhesive size paste to yarns to facilitate weaving. Its main function is the improve the weave ability of the warp yarn, increases its tensile strength, to smoothen yarn surface and thus reduce electrostatic charge formation. In begampur most people make size with saabu and blue vitriol. These two ingredients are boys together in a container and the stirred continuously. Once the size is prepared it is rubbed continuously to the ball of yarn for a long period of time, so that all

the areas are covered properly. Then the yarn is passed first through a charkha and then a charkha for winding onto bobbin.

iii. **Warping:** This comprises winding parts of the warp yarns, normally from bobbins, on a warping beam, whereby sequential parts wound next to each other until the full weaving width is covered. The warping beam is then normally in a next step of warp preparation used for beaming.

iv. **Beaming:** Beaming comprises winding the full width of the warp yarns in a single winding operation on the weaving beam. The warp yarns can be wound from a creel or a warping beam.

v. **Leasing:** This comprises of inserting lease cords between the warp yarns to separate groups of warp yarns. A lease is needed to be able to separate the individual threads in a warp sheet from one another or to precisely define the thread sequence. This process establishes the warp end in the required sequence.

vi. **Denting:** The warp threads pass through the dents after going through the heddles and prior to woven cloth. The number of dents per inch determines the fineness of the cloth. One or more warp threads goes through each dent depends upon the warp, and it is possible that the number of threads in each dent is not constant for the whole warp. Then the weavers beam is mounted and weaving is started.

Bobbins warped with yarns

Loom Process

Weaving can be summarized as a repetition of these three actions, also called the primary motion of the loom.

- **Shedding:** The ends are separated by raising or lowering heald frames (heddle) to form a clear space where the pick can pass.
- **Picking:** The weft or pick is propelled across the loom bye a shuttle. The weft is pushed up against the fell of the cloth by the reed.

Beating-up: The warp is divided into two overlapping groups, or lines (most often adjacent threads belonging to the opposite group) that run in two planes, one above another, so the shuttle can be passed between them in a straight motion. Then, the upper group is lowered by the loom mechanism, and the lower group is raised (shedding), allowing to pass the shuttle in the opposite direction, also in a straight motion. Repeating these actions form a fabric mesh but without beatingup, the final distance between the adjacent wefts would be irregular and far too large.

The secondary motion of the looms are:

- **Let-off motion:** The let-off motion delivers the warp to the weaving area at the required rate and at constant tension by unwinding it from the weavers beam. The secondary motions are carried out simultaneously.
- **Take-up motion:** The take-up motion withdraws the cloth from the weaving area at a constant rate so as to give the required pick-spacing (in picks/inch or picks/cm) and then wind it on a cloth roller.

Post-Loom Process

- **Folding:** Once the saree is made, the beam is removed and kept in sunlight for a while to stiffen the starch and gum. Once dried, the saree is folded in a set pattern. It takes two people to do this task. It is usually the husband and wife who do this and tie it. The

sarees are then stacked and covered with fabric, ready to be taken to the involved organisation (WSC).

As per a report from Reliance product testing laboratory showed the high quality of the product and colours used in Begampuri Cotton Saree. The test report from Reliance Trends laboratory is annexed herewith and marked as Annexure D.

11. Artists' Input:

- Traditional Begampur Saree:
  - The length of the traditional Begampur Saree is 5.5 metres long.
  - The cotton yarn counts of traditional Begampur Saree are 2/40s or 2/60s, depending on the reed.
  - The border of the traditional Begampur Saree is of 2 ply. It is broad as well, compared to the modern Begampur Saree.
  - The traditional Begampur Sarees are made of cotton.
  - The dye used in the traditional Begampur Saree is Naphtol dye. Naphtol dyes are bright colours and can be used on different types of fabrics and synthetic fibers. They can also be used in cold water.
  - The coarse texture of traditional Begampur saree poses as highly durable, safe on the pockets Mataapar sarees for the local clientele.
  - The pallu of the traditional Begampur saree has no design as such, only stripes of a certain size.

- Modern Begampur Saree:
  - The length of the modern Begampur Saree is 6.5 metres long, alog with the blouse piece.
  - The cotton yarn counts of the modern Begampur Saree vary from 2/60s to 2/100s, depending on the artistry work on the saree and reed.
  - The border of the modern Begampur Saree is of 3 ply, with stronger threads. Also, the border of the saree is narrow rather than broad because of the detailed designing in the paar of the saree.
  - The modern Begampur Sarees are made of pure cotton.
  - The dye used in the modern Begampur Saree is known as Procion dye. Procion dyes are well known for their cold water application and easy application. They can be used on natural fibres, such as cotton Begampur Saree.
  - The pallu of the modern Begampur Saree measures 3 feet with a warp of 2/80s cotton yarn.
  - In modern Begampur Sarees, the body of the saree has buta designs all over, which are done by hand with no use of machines.
  - The modern Matapar sarees are also made of 100s count thread which pose slightly less durable compared to the traditional ones with extensive designs and are also exported to different markets.

J) Uniqueness:

- Begampuri Saree can be distinguished by the presence of designs and 'chiur' (designs made by wooden pattayas) technique of weaving in some varieties. Contrast colours are usually arranged in body and borders. The pallu may have some amount of design,

created by making sheds with the help of bamboo rods and passing the weft through them.

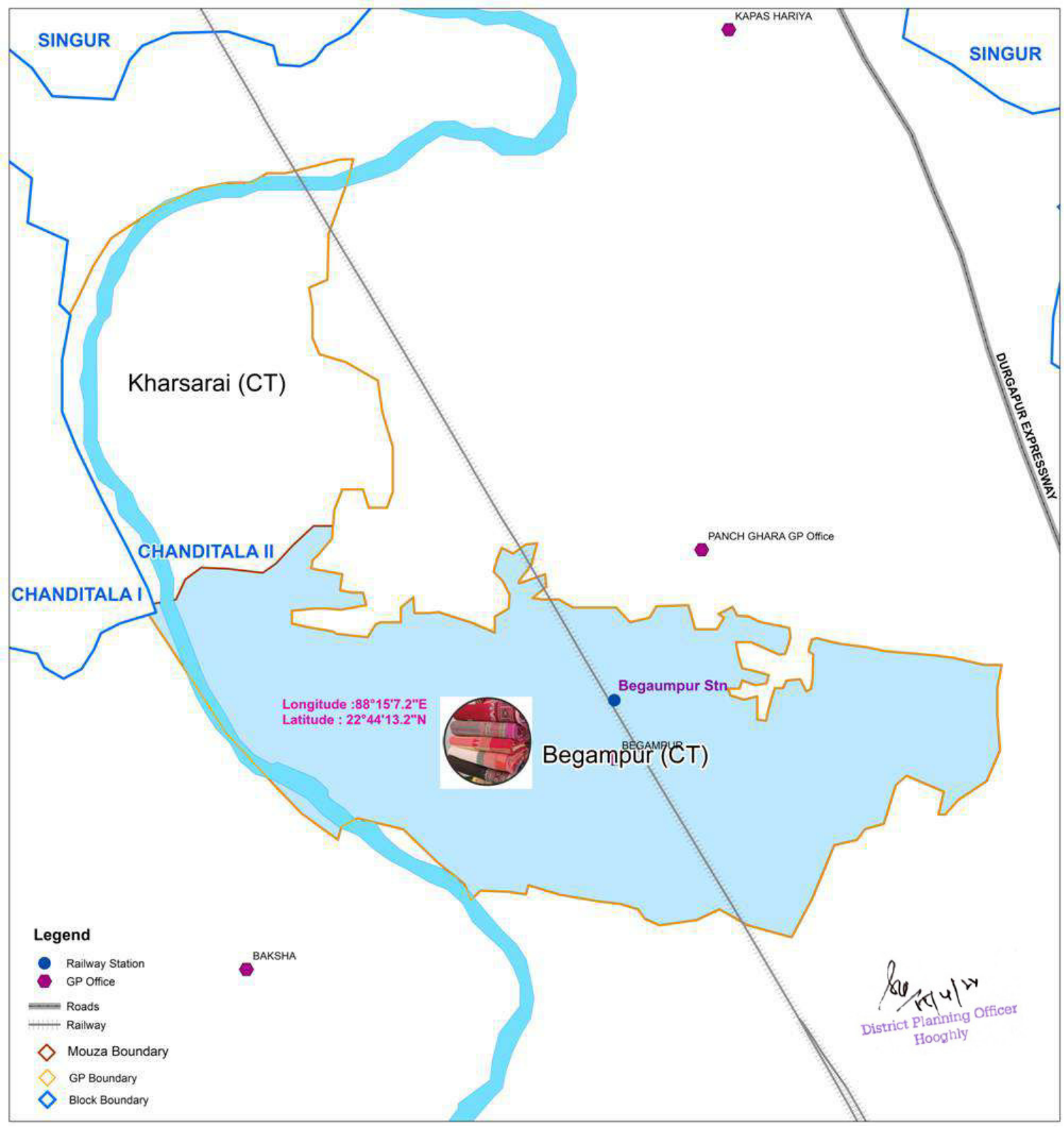
- The esteem borders are Nakshaborder, Ganga Jamuna border, temple border, skirt border, dobby border, plain border and broad borders known as 'Maathapaar' or 'Beluaaripaar' were often seen in two colors such as black and red with a solid weave thus making it more robust.
- It is famous for its distinctive weaving process. The weavers of Begampur use a type of Frame Loom, which is also known as khatkati-tant in this area. This type of frame loom is installed on four rectangular poles. Different parts, named Pati, Giti, Dokti, Sana, Maku, Mora, etc, are fixed on the top of the poles. Though such parts are also found in the handlooms used in other areas, there is some difference between the ones used in Begampur and the others. Begampuri sarees can be identified by their woven in bright colour combination with a distinct extra weft serrated pattern (edge motif) in body, pallu and border. Narrow borders are woven with designs of a variety of stripes and figured motifs using dyed cotton yarn on the weft.
- Hank yarn sizing is in practice in Begampur. The starch used for sizing are mainly sage, arrowroot, rice, wheat, parched rice (Khai) etc. Sectional warping machines are used for warping replacing age-old street warping. Local wooden dobby of capacity up to 60 levers is normally used on pit loom or frame loom for weaving Begampuri saree with extra warp of 2/100s or 2/80s cotton yarn.

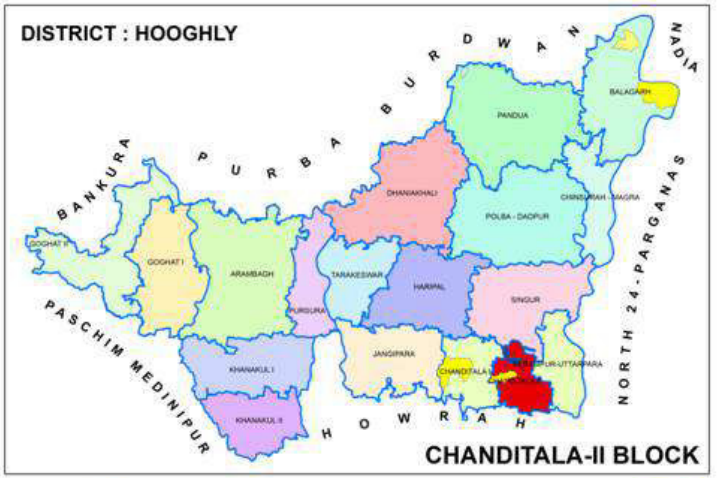
K) Inspection Body:

1. Representatives of Additional District Magistrate (Development), Hooghly District, Govt. of West Bengal.
2. Handloom Officer, Hooghly District, Govt. of West Bengal
3. District Textiles Officer (Handloom), Hooghly
4. District MSME Development Officer, Hooghly
5. Representatives of GM DIC, Purulia from MSME Department, Govt. of West Bengal
6. Three (3) nos. of representatives from Begampur Handloom Cluster Development Society
7. One Begumpur Saree weaver
8. One Representative member from the DPIIT IPR Chair, WBNUJS
9. One representative from West Bengal Geographical Indications Facilitation Centre
10. Nodal Officer for GI, C/o West Bengal State Council of Science & Technology, Kolkata
11. One Geographical Indication (GI) Expert

L) Others:

Village Map
Block : Chanditala -II
District : Hooghly





Office of the District Magistrate
District Planning Section, Hooghly

Source: DSDC, Hooghly